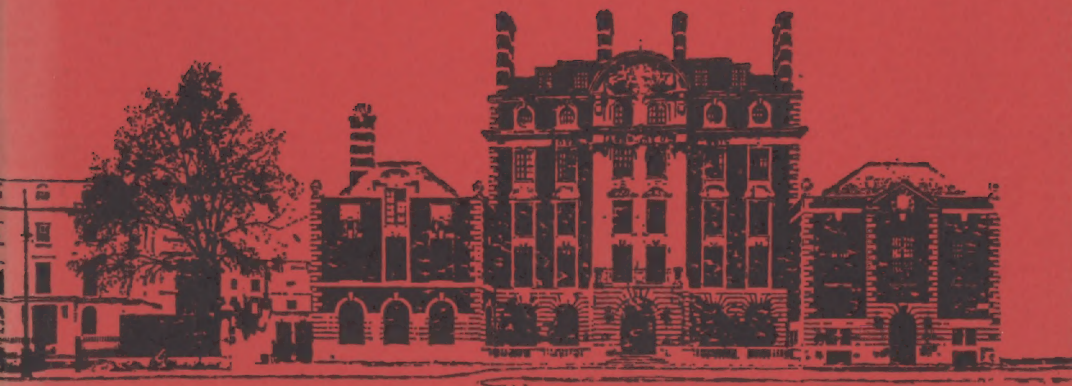


The Royal Academy of Music Magazine

No 221 Autumn 1979



The Royal Academy of Music Magazine

Incorporating the Official Record of the RAM Club and Students' Union

Editor Robin Golding

No 221 Autumn 1979

Royal Academy of Music
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The Editorial in the May issue of the *RCM Magazine* is entitled 'The Patch of Grass', and it gladdens the heart. (The Grass, I should explain, is the lawn behind the professors' dining room at the College, where the students 'gracefully sprawl, soaking up the sunshine'.) RG could never aspire to approach, let alone rival, JR's poetic fancy, but at least some excuse for the prose of NW1 may be offered by the fact that, unlike SW7, we do not possess a lawn at all. Nor, for some months, shall we possess a professors' luncheon room, for as I write palings are being erected in the Academy's forecourt, as a prelude to the major excavation of the basement area immediately in front of the main building,



Photograph by
Douglas Hawkridge

necessitated by the serious cracking of the roof of the kitchens immediately below, by cars and lorries parked on the pavement above. It is estimated that the repairs will take at least three months, during which time the kitchen will be closed and a temporary one set up in the professors' luncheon room. Students will still be able to use the canteen, but staff will have to make do with snacks in the RAM Club Room, and everyone will have to picnic off cardboard plates, because there will be no washing-up facilities. At least we shall have a new, and better equipped, kitchen, when it is all over. On the credit side, in this most earth-bound chronicle, is the fact that we have, on either side of the passage that runs at basement level beneath the Theatre, a new, fully equipped, Manson Room, and a new Percussion Room; and—as Tom Rakewell would have said, 'O miracle!—six practice rooms: small, and needing the strength of a small Hercules to open their doors, but wonderfully soundproof, and enormously welcome. Another boon is the long-overdue installation in the Lift of a 'brain', which means that it can actually remember calls and that it is no longer necessary to stand for what used to seem an eternity with one's thumb pressed to the call-button, while the lift passed by in both directions with nonchalant disdain.

The subject of professorial remuneration, a matter beyond the Academy's control but shamefully in need of radical review—and aired in some detail in recent issues of this *Magazine* (Nos 216 and 217)—is to be discussed at a meeting between representatives of the RAM, the RCM and TCM, and the Secretary of State for Education and Science. It is hoped that this meeting will have taken place before this issue of the *Magazine* appears, and that it will result in the removal of the disgraceful discrepancy between the rates of pay for teaching staff employed by colleges (such as the RAM) that are in direct grant relationship with the Department of Education and Science, and those for teaching staff in the maintained sector, as a result of which the former are worse off to a very considerable extent. (It should be stressed that the DES is itself extremely sympathetic, but is powerless to authorise the appropriate adjustment in pay because of the successive pay policies of the previous Government.)

This is the first issue of the *Magazine* for eight years that has not included—apart from an admirable Students' Union Editorial, now happily a regular feature—an article by a present student. Student contributions in the past dozen years or so have always been lively, often provocative, and occasionally extremely literate, and since the Union contributes substantially to the printing costs, the active participation of its members is welcome and indeed desirable. So *courage mes enfants!*

Since this was written the good news has been received that, at the meeting with the Secretary of State for Education and Science on 31 October it was announced that the Government had accepted the case for paying Professorial Staff according to Burnham Further Education Scales (these are the Salary and other rates negotiated annually by the Burnham F E Committee and applicable nationally to teachers in all branches of Further Education). This payment is to be implemented in two instalments, each of 50% of the difference between existing rates and Burnham scales, the first instalment, subject to the usual Parliamentary approval, being back-dated to take effect from 1 September 1979.

Prizegiving

The Prizegiving Ceremony was held in the Duke's Hall on Thursday, 12 July, with the Rt Hon Kenneth Robinson, PC, Chairman of the Arts Council of Great Britain, distributing the prizes, and Hugh Cubitt, CBE, proposing a vote of thanks. Honorary Membership of the RAM was conferred, personally, on Anthony Pini and Ian Wallace. In a short recital Stephen Williams (baritone) and Stuart Hutchinson (piano) performed Quilter's 'Come away death' and Finzi's 'It was a lover and his lass', and Lionel Handy (cello) and Anthony Lee (piano) played two movements from a sonata in E by Valentini.

The Principal, Sir Anthony Lewis, spoke as follows: 'My Lord Mayor, Mr Robinson, Mr Chairman, Ladies and Gentlemen. It is a great pleasure to welcome you, Mr Robinson, to our Prizegiving today. Your interest in, and support for the arts has long been known, and the service you have given to the arts in various capacities is glowing evidence of the very practical form that support has taken. Until recently Chairman of English National Opera and now Chairman of the Arts Council, you have helped to guide musical affairs at the highest level.

'It is an old English custom to decry our national institutions, and the Arts Council has not escaped this instinctive reaction. While declaring my interest as a former member of the Council, I feel I have been absent from that body for sufficiently long to give an objective opinion that it is an admirable institution, embodying the excellent British device of "arm's length" patronage. Naturally the Arts Council does not, and cannot, please all its clients all the time, and if it did the resultant authorised pandemonium might be rather daunting. But the Council pleases a remarkable number of people most of the time, and there can be few prize-winners here today who will not benefit personally or indirectly from Arts Council support at some stage of their career—many for most of the time.

'One of the central dilemmas of the Arts Council in the distribution of its resources used to be that expressed by the question—raise or spread? In other words, what are the respective claims of raising the standards of key institutions and diffusing culture generally? I fancy the dilemma still exists, though we understand that this year the raising will be downward and the butter will be spread more thinly. But whichever way the balance of the Council's policy—raise or spread—tends at any time, the Royal Academy is ready to provide the necessary musical resources. "Raise" is of course a RAM watchword, and the talent assembled on this stage is the result of the determined pursuit of raising standards by students and professors alike. The consequent "spread" of these results covers the whole country and far beyond it.

'Some of those here today will no doubt be joining former students in opera companies from Scotland to Kent. Some will be joining national orchestras already containing a strong RAM element in important positions. Chamber music players will be going out to Universities, amongst which many RAM quartets are now established, and young recitalists will be delighting audiences all over the country and in many centres abroad. And in talking about "spread" it should not be forgotten that the Academy, in partnership with the Royal College and with the support of the two other Royal Schools, directs a worldwide examining body in the form of the Associated Board. There can be few pianos in the kingdom that have not sounded harmoniously or tinkled hesitatingly to the requirements of the Associated Board at one time or another, and with well over 300,000 candidates world-wide the influence of the Board in giving musical guidance is immense. A high proportion of Academy professors examine for the Board and contribute to the devising of tests and syllabuses that are renowned for their technical and musical qualities.

'As they prepare to go out into the musical world we try to give students as much help as possible in finding careers suitable to their abilities and temperament, and the Students' Union, which has had a particularly active President this year in Mr Mark Snee, is naturally very interested in this aspect, which we hope to develop still further. The knowledge and experience of his or her principal study professor and tutor should be of prime value to a student and this can be extended by the many opportunities shown them by the Warden and other officers. The Academy itself provides some opportunities directly, for instance every student that gains the Recital Diploma has the right to give a solo recital at the Academy the following session, to which concert agents and promoters can be invited, and at a later stage there are the

Westmorland series of concerts at the Purcell Room sponsored by the Academy. This series, of six concerts a season, has now reached its tenth year and in the process has provided platform opportunities for some two hundred young artists. To provide a base for outstanding soloists at the beginning of their careers the Academy has also established two annual Fellowships, carrying few commitments other than the development of repertoire and establishment of professional status. As far as is known, these fellowships are unique in this country and provide the aspirant performer in a conservatoire with the scope enjoyed by a research fellow in a university.

'All these various aspects of our activities at the Academy depend on the skill and co-operation of the staff, and this has been available in abundant measure, and I would like to express on behalf of myself and the Academy deep appreciation of the strong and constructive support that has been received. Sadly we have lost some of those on whom this support depended, and are about to say farewell to others.

'Alan Richardson, who died last November, created by the warmth of his personality a very special place in our community. In poor health for many years, his natural kindness and gentle wit drew friends and colleagues instinctively around him, while his musical versatility inspired great respect. Distinguished as a pianist, as a composer he developed a sensitive and evocative vein that adorned many of the more intimate sides of the art. His widow Janet Craxton is, of course, a dear colleague who has our deep sympathy.

'The work of the late Gwen Dodds as Director of the Junior Exhibitioners' Course drew widespread and most justified admiration, and when she retired from that appointment we had hoped that she would continue with her teaching in the Harmony Faculty for a long span. But it was not to be and she was taken from us, sustaining a brave fight until the last, in April. A dedicated and resourceful teacher, her resolute maintenance of personal and professional standards constituted a challenge and stimulus to her students and colleagues. We salute the memory of a highly valued personality.

'Our losses through retirement are lighter than last year's; this time we say farewell to but two of our number, Mr John Palmer and Mr John Walton. Mr John Palmer has been associated with the Academy for most of his career. As a student there seems to have been no chosen field in which he did not excel, no doubt to the astonished admiration and pardonable envy of his contemporaries. Later, as a professor, he channelled his energies into piano teaching and many generations of students have benefited thereby. He has a deep loyalty to the Academy and we hope he will continue to visit us during a long and happy retirement.

'When all those double bass players assembled recently in the Isle of Man, stirring deeper thoughts than of motor cycle racing, I wondered how many of them were pupils of Mr John Walton, or indeed pupils of his pupils. His fame and influence as a teacher has been widespread, and the success of his department could be measured by the fine performance of the double bass section in Tuesday night's Symphony Concert. Not that his students confine themselves to the orchestral repertoire; I heard a rumour that a quartet of them had offered to play Strauss waltzes on this occasion in honour of one of our distinguished visitors. However,

it was felt that there might not be enough room on the platform for them in the circumstances. Seriously though, there have been great advances in the general standard of double bass playing of recent years, a wider awareness amongst the public of the instrument's importance, and a keener realisation by composers of its expressive capacity. Mr Walton has contributed significantly to this rise in status through his expert guidance here and the Academy is most grateful to him for his leadership.

I have spoken so far of members of staff, but there are three other names I should like to mention at this point. Firstly that of Major-General Bond, who died recently, and who will be remembered as Chairman of the Committee of Management, as it was then called, from 1953 to 1967, having served on that Committee since 1946. That represents a long term of honorary service, to which General Bond brought the qualities of vision and experience which had marked his distinguished military career. He will be remembered by the Academy with gratitude and respect.

The death of Lady Jessie Wood also sadly broke a link with the past and with Sir Henry. She took a constant interest in the Academy most generously, helping to make the Development personalia, including the bust of Sir Henry you see in the niche over there, which is loaned every year for the Promenade Concerts, and many of his pictures and other items now in the Henry Wood Room.

One of the Academy's most generous donors throughout its history has also passed away. I shall never forget the day when Mrs Ethel Grace Jacobs came to see me. I had no idea what was to be the subject of our conversation, but my head was full of the problems of student residence, even more acute at that time than now. Judge of my astonishment and delight then, when she quietly asked me whether I would accept £100,000 on behalf of the Academy to acquire a Students' Hostel. I quickly assured her that I could see no difficulty in accepting this marvellous gift, which resulted in the acquisition of the handsome building in Camberwell which bears her name. She continued to assist the Academy most generously, helping to make the Development Scheme possible, a fact which will be recognised in one of the larger new rooms in due course. In her will she left the bulk of her estate to a Trust on behalf of the Academy, which in consequence will benefit very considerably. Mrs Jacobs had been a student and professor at the Academy, and always said she owed the Academy a great debt. No one could have repaid that debt more handsomely.

This year other bequests have brought unexpected additions to our funds. The late Mr Edward Power Biggs, former student and very distinguished virtuoso organist, left part of his considerable estate to the Academy, from which part has been devoted to an award for organ students, which you will see in the prize list. Then, after just being able to complete the architectural fabric of the Theatre and wondering where to look for the money to install the necessary technical equipment, came news of a donation of £75,000 for that specific purpose from Trustees of a legacy in aid of music. We have been asked not to reveal the name of the Trust for the time being, but we hope to be able to acknowledge the source of this very opportune gift with a plaque in the Theatre, when the restriction is lifted. Sooner, then, than we dared expect the Theatre has been completed with the most modern lighting and other specialised equipment.

In addition to the Power Biggs award a number of other prizes feature on the list for the first time this year. The Barbirolli prizes for cello and string quartet established by the Barbirolli Trust in memory of Sir John now take a very honoured place in the list as do the Flora Nielsen prizes for singing and accompanying and the James Blades prizes for timpani and percussion. We are grateful also to the donors of the Buffet Crampon saxophone prize.

Finally in this connection I would like to make special mention of an unusual award that has been competed for for the first time this year. This is the Ilse Joseph Dalla Costa Violin Prize. Mrs Ilse Joseph, who is happily with us today, was presented by her father with a very fine Dalla Costa violin on which she has played as a distinguished soloist ever since. She became involved in the Hitler persecution and extermination of the Jews in Germany and suffered terrible family losses. As a result, after settling in this country, she decided to devote her musical skills to the cause of peace and reconciliation. She has toured very widely and with great success in this cause, but has now reached the point when she feels she would like to hand on her much loved instrument to the younger generation. Consequently she has very generously given the Dalla Costa violin to the Academy to be loaned for not less than three years to the winner of a competition. This is a very remarkable gesture from a very remarkable lady and we thank her very warmly for it.

I have just heard that our Chairman, Sir Edmund Compton, has also very generously added to our stock of stringed instruments available to students by placing on loan with the Academy a Gagliano School violin with a silver mounted violin bow by Lamy, and a German viola. We are most grateful to him for this helpful loan.

The range and variety of the new awards is typical of the Prize List as a whole. This Prize List is a noteworthy document in itself, since it records the donors' faith, over many years, in the Academy, its training and the students who receive it. Which should remind us that this is not only a prize-winners' day but also very much a prize-givers' day. It provides us with an opportunity to express very sincere gratitude to the donors, past and present, who have given our students such stimulus, encouragement and much needed financial help through their generosity. In many ways the existence of the awards presents us with a challenge which calls for a lively response in promise and achievement. Judging by the results of this session's work, I don't think we shall be found lacking.

Graduation

The Graduation Ceremony was held in the Duke's Hall on Friday 13 July. The Chairman of the Governing Body, Sir Edmund Compton, took the Chair, and the Diplomas were presented by the Principal. Honorary Membership of the RAM was also conferred, personally, on Michael Gough Matthews (Director of Studies and Registrar of the RCM), who was introduced by Rex Stephens. Before the ceremony Andrew Wheeler (organ) played William Alcock's *Introduction and Passacaglia*, during the procession John Stanley's *Trumpet Air*, and after the ceremony Bach's *Prelude and Fugue in B minor*. In a short recital during the ceremony Lynda Houghton played a Sonata for solo double bass by David Ellis, and Simon Hogg, accompanied by Heather Toyn, played the *Passacaglia* from the trombone Concerto by Buxton Orr.

Music Teaching in Hungary

Georgina Zellan-Smith

In March 1978 I was invited, through the British Council, under the Inter-Governmental programme of cultural, educational and scientific exchanges between Britain and Hungary, to observe teaching in piano, harmony and related skills at the Franz Liszt Academy in Budapest, and in other schools and institutions in Hungary. My short sojourn in Hungary began with a morning visit to the 'Fazehas' school, to observe three music classes, as part of this day-school's general curriculum. There are frequent visitors to this school and I joined a group of forty-five Yugoslav music teachers and three Canadians. We sat at the far side of the room, our presence causing no apparent distraction. The first class consisted of 12–13-year-old boys (about twenty of them), the next of 14–15-year-old boys, then the last class with about thirty-five mixed 18-year-olds. The lessons (two a week) lasted 45 minutes, each class beginning with a short response from memory, unaccompanied, with the 18-year-olds singing in four parts 'Summer is icumen in' in B flat (a suitable key for their voices). A piano stood at the side of this large room but was never touched, the pitch being given by the teacher (sung or using a pitch pipe). Most of each lesson was spent in singing from the varied Kodály books, with Sol-fa being used constantly. Many songs were sung from memory, new ones were quickly learned, with the appropriate Sol-fa being worked out along with rhythms, and any mistakes meant a return to the beginning. The immediate impression was of the complete involvement of these youngsters, with no time for talking yet time to laugh at the mistakes, and the obvious enjoyment when mistakes were solved, especially by one or two very perceptive students. They enjoyed, too, 'spotting' their cues in the part songs and canons.

The second class (14–15 years) embarked on a round which began:



and at the end of their lesson, after many other songs, they were able to write out this beginning, from memory.

A little music history, with a practical approach, was 'thrown in', in the middle of each lesson (junior ones had Chopin, a Mazurka being played on a record). Such questions as 'Was Chopin's country near theirs?' 'What was the capital?' kept them alert. The senior group heard Bartók songs, the poems being read and discussed: 'Tear drops', 'Awesome noise', and 'My bed calls me'. These 18-year-olds were almost helpless with laughter when their basses had real lapses in pitch in some sight-singing (in four parts, from 'A Thousand Years of Choral Music'). It was interesting to see that this group did not automatically divide down the middle for part-singing; many of them had their immediate neighbours on another part. There were very few 'drones' in any of these classes; only in the second class did I notice a small boy absorbed in a book, sitting by himself. For the remainder there was nothing but eagerness and enthusiasm.

In the afternoon I visited the Franz Liszt Academy to hear piano classes given by Professor Kadosa (this is the composer Pál Kadosa. Much of his large output is available in music shops in Budapest and students in the Academy play his works. A modest, unassuming man, he says he has written too much!). Each

individual piano lesson seemed about $\frac{3}{4}$ hour's duration and every student played from memory. (Their ages would have been 16–22, with one older English student.) The English student played Bartók, a Hungarian girl the last two movements of Schubert's last Sonata, a Dutch girl (who was going to take part in the Leeds Competition) Chopin's F major Prelude from Op 10 and Rachmaninov's Prelude in B flat from Op 23, this last work producing huge tone where needed, with such a fluent, easy left hand and with nothing forced in any way. At a later stage, the second Kadosa session had a 16-year-old boy playing the last part of *Kreisleriana*, a 16-year-old girl the E major Intermezzo of Brahms, and a boy of 16 playing three movements of Beethoven's 'Pastorale'—he then dashed off Chopin's Op 10/1, flawlessly and with excellent tone, gradations, paragraphs and shape. A slightly built fellow, I commented on his very flexible hands. He smiled and quickly played a twelfth! But the lasting impression of all these players was of a real musicality, excellent tonal qualities, with all the works performed well within the capabilities of the player and with no strain or tension of any kind. The entrance of one or two students during some lessons with personal requests to Professor Kadosa was all dealt with easily and in the most kindly, unruffled way, even though these visits were unexpected. One sensed a real *rapport* between student and teacher, and where the playing was concerned the frequent discussions on points of interpretation were notable.

My timetable in the Franz Liszt Academy had been very well planned for me by Madam Gabos, secretary/organiser, a dynamic personality who took the utmost care in attending to the differing needs of the many visitors. I was allowed to study the itinerary at great length, ultimately being given *carte blanche* to do as I pleased. During the first few days the Academy's timetable was interrupted with one or two holidays ('Youth Day'), and the visit of Solti with the Vienna Philharmonic to Budapest meant an almost deserted building when the students flocked to attend rehearsals. The string quartet lesson I was to have attended did not take place either because the quartet, having won an important prize, was then in Paris giving concerts. But as I wished to hear and observe as varied a programme as possible, I next attended a harmony class. Five students made up the class, the lesson lasting one hour, being given in one of the enormous rooms, with long desks and a blackboard at the far end. Practically the entire lesson consisted of singing all the examples, with much use being made of Kodály's 'Tricinia' books (C clefs in particular). Two lines of notes (within the stave, but with no clef or key) had been written out on the blackboard; the students were then asked to sing these notes (of varying rhythm and intervals) to the correct Sol-fa, in various keys and clefs (eg E major suited the tenor clef), thus there were always discussions on the new 'doh' and what note could be a possible 'doh' if the passage were not in a major or minor key. I did not have the impression that this had been a hand-picked group of students—this was just a usual lesson but their fluency and expertise with no fears about what they were asked to do would have left most of our students well behind.

Especially talented children, from about ten years, may enter the Academy, where tuition is given to them several mornings a week, with their schooling taking place in the afternoons. I was alone in attending a piano class and a young 10-year-old boy was brought in especially to play to me. He did not seem put out at coming in

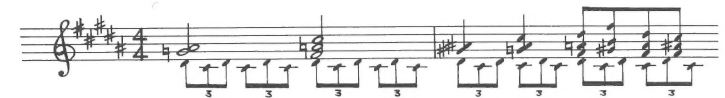
unexpectedly, greeted his teacher very warmly and eagerly, she in turn speaking to him very quietly and in a kindly, motherly way. Small, rather rotund and radiating enthusiasm, I was very amused to learn that her name, Madame Mathé was pronounced Matthey! The lesson was given on a full-length concert Steinway, and this was his assignment for the week: Bach Invention in E, a Czerny study in F sharp (rapidly moving right hand, but only four bars of this. He was then asked to play this in F, then D), a Czerny study in B flat (broken octaves); then some Mendelssohn: a *Song Without Words* and two *Christmas Pieces*, finishing with a movement of a Sonatina by Kadosa. All works were played from memory (the music lying at the far side of the piano). The copy must not be opened at all, and this boy was able to 'pick up' any work at any given point immediately, eg in the Mendelssohn *Christmas Piece* in E flat he was asked to begin from the climax (ie the $\frac{6}{4}$ chord on page 2)—overall line and shape was discussed here. In the D major tonal balance, longer line in the opening melody was discussed; he was asked to play the melody right through alone, and then to sing it through (all this again from memory—the copy was never opened). Once again I was reminded that all lessons, whatever their nature, always had a jolly good 'sing' at some stage or other). The quick, ready response from this boy alongside the gentle, quiet instruction from this very devoted and extremely skilful teacher was unforgettable, as were the superb tonal qualities, the beautiful rhythmic approach to everything with no emphasis on speed, yet nothing laboured. At the same time I could not help thinking that as well as his exemplary pedalling, his foot was no doubt equally at home with a good football kick; he seemed a perfectly well adjusted ordinary child, taking everything in his stride.

His place was taken an hour or so later by a tall girl, very pale and thin, who I thought might have been 13 or 14. She launched into an enormous octave scale sequence (covering the piano) two octaves up and down (extended at the the end by several notes to begin the next sequence in the relative minor). This covered every key with one hand taking over from the other (without a break) after four keys, and was played very loudly, with no sign of stiffness (or awful tone) ending where it had begun. (I wondered how many of our students could have played this with such aplomb, let alone be smiling at the end.) Her prepared pieces then followed: Bach C minor Prelude and Fugue (Book I), with interesting phrasing in the Prelude but a rather fast, staccato Fugue. Next came the Mozart Variations in D (very good build up through several variations at a time); Mendelssohn's *Rondo capriccioso* (very full-toned *cantabile*), followed by the second Rondo by Bartók. Again, the playing was totally from memory, and the exuberance of the girl was a joy to see, the qualities of musicianship being no less than that of the previous boy. (But I was amazed to learn that she was not thirteen or fourteen as I had thought, but a mere eleven!)

Another boy aged twelve came next. He was recovering from two years of illness and was making up for lost time, but was not playing such a large programme as the other two. This lesson was much shorter, and by this time a small group of Dutch teachers had come in to listen. Any visitors, however, are soon swallowed up in these enormous rooms. In the two piano rooms which I saw, three, if not four full-length grands did not fill the rooms, the ceilings were very high (at least sixteen feet), and the extremely

heavy, thick wooden doors (with their own small entrance 'hall' again with outer door leading into the main corridor), meant sounds do not carry; thus the lessons are given, undisturbed, without any distractions. However, my greatest impression was of these youngsters entering the room bursting to play their repertoire (and on such a tremendous level), and of the mutual devotion between Madame Mathé and her tiny flock of 'giants'.

The Aural class was another of my requests, but because of the several diversions during these days in the Academy, the recommended class did not take place. The teacher, however, noticed that I was a stranger in the building, asked what it was that I especially wanted to hear, and then promptly invited me to attend a class the following morning, saying that this could be an even more interesting group to observe, as all these students were in their third year and were going to be teachers. (She warned me that they had not ever had their class in front of anyone.) So, next day I found myself in a small, narrow room with about a dozen 'average' students (as they had been described), sharing the back desk with two of the students and being intrigued at the really hard practice that took place on their varied exercises, before the teacher arrived. Two were trying out Debussy



using the piano (playing outer parts whilst singing the middle). Another two or three were singing to Sol-fa a melody, with numerous leaps in 3/8 moving into various C clefs from bar to bar, and whenever the piano was available the student played the correct harmony (triad) underneath the melody, eg:



Thus the room was literally a hive of industry a few minutes before the class began. Then arrived this brilliant, unassuming teacher, Erzsebet Szonyi. Once again I was in the presence of a remarkable musician, a teacher of real insight who could explain and guide every student individually yet at the same time could keep the whole class involved and progressing. With a soft speaking voice, a sweet smile and considerable drive one sensed only the best effort being 'drawn out' of each and every student. (The examples were from her own exercise books as well as the usual French sight-singing books, eg Ropartz (published in French, Editor Leduc), the Lavignac books, and for reading atonal melodies the *Modus Novus* by Lars Edlund.) There were also some Russian books and one from Sofia which seemed to have very good examples. One melody I remember particularly in the baritone clef was sung entirely in Sol-fa: beginning in G flat, it modulated to E major, E flat minor, G major, then B flat major, the movable 'doh' presenting no problem at the quick tempo. All the students were able to sing fluently and accurately up the following chords:



A three-part counterpoint dictation test would have been similar to our Division IV level (modulating from E major to A flat major), then they were all required to sing the bass from memory, the two upper parts being played on the piano. These are but a few examples and there were many others, from all periods of music (as given in the Russian books).

During this stimulating class I was reminded of Nadia Boulanger, Miss Szonyi's drive, energy and spirit of 'joy' being remarkably similar. Not knowing anything of Miss Szonyi's background, I tentatively commented on this at the end of the class. She burst out laughing and said, 'but I was her pupil' (in 1948 when she won every award: composition, *solfège*, improvisation, etc; her choral works are performed in Hungary, incidentally). We had such an enthusiastic discussion on Nadia Boulanger, Miss Szonyi saying she has kept in touch over the years and has profited from suggestions etc. (She has evolved her own scheme for aural training, having studied Kodály system as well, and her books are well known in many parts of the globe.)

My next visit was to the Kodály Institute in Kecskemét (a small town about fifty miles from Budapest). A small, disused monastery has recently been renovated and is now a tiny music 'school', an ideal retreat for about twenty-five students, the ones I met coming from all parts of the world. Lessons are given in aural/Sol-fa, keyboard harmony, on individual instruments, in folk song (and origins), conducting, etc. Several students had already completed their studies at various conservatoires (Western Europe and Australia) and complained that their aural work had not had much development at all, but that the course here was giving them what they needed. (They were all enthusiastic about the teaching and situation.) I had arrived at the Institute (with very little warning, because of the sudden changes in classes at Budapest) but once again I was given complete freedom in which classes I wished to attend. My time there was all too short, but I heard a keyboard harmony lesson, this time on a superb nine-foot Bösendorfer! All the exercises used Sol-fa throughout (*ie* singing the Sol-fa whilst playing the examples, again in any of the nine clefs; this was proving very difficult for the newly arrived Australian girl). Another class was having an interesting discussion on folk songs and the origins (but the practical side of singing all the examples and working out a suitable 'doh', or deciding which one would have the advantage when two were possible, the playing of suitable harmonies, etc, were all worked out thoroughly and keenly). The excellent but small library seemed to have every book, record and score of Bartók and Kodály, as well as standard material, and I was interested that the young pianists from Hungary who are well known here now, had some very fine recordings there (Schiff, Ranki—whom I had heard in Géza Anda's Zürich class before he came to England—Kocsis and others). The building itself, so tastefully decorated (some beautifully hand-carved wooden chairs, very heavy wooden doors which were excellent for soundproofing, for example) immediately gave one the feeling of the ideal situation for work. The silence was striking. A course is available in August each year, lasting 4–6 weeks; applications need to be sent to the Institute by March. There is no age limit (nor for the yearly course, September–June.) The address is: Secretary of Kodály Institute, H-6001 Kecskemét, POB 188, Hungary.

In Budapest two of the main concert halls are situated within the Liszt Academy building. Concerts are given nearly every

evening and are very well attended by members of the public, with student attendances variable. Nearly all the performers I heard were Hungarians, Liszt Academy trained. The level of the few pianists I heard was very high, apart from the one who had several memory problems. This came as rather a surprise, in view of the solid training this pianist would have had in all the musicianly aspects outlined earlier in this report. On the other hand it served as a good reminder that even the most highly trained player is a human being after all, capable of off days, or maybe playing too many programmes at once. But the outstanding pianist, possibly in his forties, gave a joint recital with piano solos around two vocal groups: some Brahms Intermezzi; the E flat Rhapsody; Wolf's *Mörike-Lieder*; Bartók's *Dance Suite*; some Gershwin Preludes; Ravel's *Don Quichotte* and *La Valse*. The piano playing was impeccable, all from memory, including song accompaniments. The fiendishly difficult Bartók (and Ravel in this version) I had not heard before, but I was reminded of the late Géza Anda's comment that the Bartók was too difficult a work. (Anda himself was capable of playing the three Bartók concertos from memory in the same concert and on such a musicianly level.) One knows a memory ability itself does not make an artist, but many players agree that they have greater freedom as interpreters if the memory is secure. Several of our RAM students have real problems in memorising, and in my teaching of harmony/keyboard etc, I am not surprised, for they have little idea how to relate their harmony training in any practical way to the works they are learning to perform. (This is true too of their aural training: *ie* how to use it.) Thus they fail to grasp structure, harmonic idiom and style etc, and therefore are unable to 'plumb the depths' or communicate the spirit of the music. They lack confidence, too, in learning quickly (often an asset today). Some students entering the RAM are extremely gifted, as gifted as those in other countries, as are our outstanding teachers, but is the potential of all our students being developed to the full? I am not suggesting that unless students are fluent in the nine clefs as taught at the Liszt Academy they will be unable to make careers in music. But having seen a greater awareness of musical perception in Hungary and the extent to which it can be used, I would like to see more development with our students here. One real advantage the Hungarians have is that in over a hundred day schools all children at the age of six or seven spend a year learning to sight-sing before they begin on any instrument. They are pitching notes correctly, recognising intervals accurately and are fluent readers before their first instrumental lesson. What a pity our RAM students have not had that advantage! Those 12-year-old boys in that first class I saw would have left some of our students well behind in pitching intervals, their ease and confidence being so impressive. Not for them any fears over the downward fourths, for instance, which too many of our students have, initially (no wonder, therefore, their appreciation of harmony as *sounds* has such grave limits when intervals are insecure). Perhaps some day all schools here will be able to give every child, from the age of six, some instruction in sight-singing, continuing weekly throughout the entire schooldays, then those entering music colleges would be further ahead in 'basics' when they arrive. I realise some teachers are already doing this, but they seem to be in a minority. How wonderful it would be if all our students were able to extend their potential in our music colleges, with a more highly developed

aural sense and capacity for studying full scores! One thinks, too, of the dilemma of some of our most brilliant professional players when they turn their hands to arranging and composing.

My last evening in Budapest was spent at the Opera House (all Bartók); what a feast! *Bluebeard's Castle*, *The Wooden Prince* and *The Miraculous Mandarin*. The sumptuous sounds will be a treasured memory—and what superb playing from the strings! My sincere thanks to the British Council for giving me the opportunity to visit Hungary. My thanks also to those gifted people there who made this visit one of the highlights of my life.

Obituary

**Major-General
R L Bond
1890-1979**

Sir Thomas Armstrong



It might at first sight seem strange that a retired professional soldier, from an exclusively army background, should come, after a distinguished military career, to be Chairman of the Royal Academy of Music. But there was precedent. The founder of the Academy was a retired soldier, and Lord Burghersh's principal ally in that achievement was the great Duke of Wellington himself. One of General Bond's immediate predecessors, Sir Sidney Clive, was also a General. The occasion of Bond's introduction to the institution was the fact that the Principal's son, Hugh Marchant, was posted to the General's staff in Lagos in 1944 and for a time acted as his ADC. When the General called on Sir Stanley Marchant at the Academy the matter of his impending retirement was mentioned. What was he going to do? Marchant was quick to see that his talents could help the Academy and invited him to join the Committee of Management. Marchant was right, and the fact that Bond was soon elected to be its Chairman is evidence of the confidence felt by his colleagues.

General Bond brought to the Academy the traditional virtues of the soldier. He was energetic, courageous and upright; all who worked with him knew they could rely upon these qualities, and upon his loyalty and fair-mindedness. He also brought the technical skills of a Royal Engineer and the authority of a Commanding Officer. He was prompt and business-like, and when structural development or general policy was being discussed his contributions were not those of an amateur. His insight was far-seeing; his approach was practical; and he soon got to grips with the problems that faced the Academy at that time. These were severe. Six years of war had mutilated the life of the place and depleted its resources; the building had not been adequately maintained; libraries, equipment and instruments had suffered; and all this had to be remedied in a period when there was little money, hardly any help from public sources, and an insistent demand for day-to-day urgent needs. The achievement of that time cannot be properly appreciated unless one understands the circumstances in which policies of repair and renewal were undertaken. It is not too much to say that the Academy could not have survived at all, let alone expanded its activities as it did, without the skill and devotion of the Principals and administrators who worked under General Bond—Marchant and Thatcher, Parrott and Creber, Graham Wallace the Treasurer, Mr and Mrs Smaldon and Mr Bednarz, with a staff of professors who served the Academy unselfishly, not grumbling as much as they might have done about poor remuneration, uncomfortable conditions, inadequate equipment.

Rule Number One, in those frugal days, was that the financial year must end in the black, however difficult that might be. But in Bond's later years such vigilant methods of budgeting, learnt in the school of adversity, had begun to seem unnecessarily restrictive. Public attitudes towards the needs of the music colleges were at last becoming more flexible; there was some understanding of their requirements and responsibilities; and a more adventurous policy was called for. I think the General, towards the end of his time, may have felt that developments were being envisaged, and demands made, which might go beyond the resources of the place. He was dubious, also, about some changes of style in the life of the Academy which seemed to him to threaten the discipline that he regarded as all-important for the welfare of the work in hand. Although devoted to a few musicians, and friendly to all, he had scant sympathy for some manifestations of the artistic temperament, and would quote with approval Sir Henry Wood's analysis of these demonstrations—'half temper and half mental'. His point of view is understandable: he was a disciplinarian: but his particular concept of discipline was not easily applicable to a community of would-be artists.

Even so, with all the changes, his love of the Academy never lessened, and when he no longer wished to be its Chairman he was proud to be made a vice-President. He derived great satisfaction from the successes of its alumni, following many careers with interest, and always claiming that his long association with the Academy was one of the best experiences of a varied and active life.

Those who enjoyed the General's friendship will remember him as a man of great personal distinction, with a fine presence, alert intelligence, beautiful manners, and a strong sense of *noblesse oblige*. He had style, and a keen appreciation of excellence in many fields. Although never claiming to be an expert musician he was a shrewd judge of the quality of a performance and knew a good one from one that was merely pretentious.

The General and Mrs Bond (Dick and Mary to their friends) were splendid hosts in their Surrey home; expert gardeners and garden designers, they were never happier than in sharing with others the beautiful surroundings they had worked to safeguard. In everything they did they worked hard, and could be relied on to give the best they had to causes they served in their village, their Diocese, and the national organisations where the General held office. Among these the Academy enjoyed high priority; and now that the General has gone, Mrs Bond, I am sure, still retains the warmest of feelings for the RAM and the friends she made there.

**M E Gwen Dodds
1910-79**

Gwen Martin

The death of Gwen Dodds, when she was still so busy with her work and her family, still so full of plans for the years ahead, came as a shock to colleagues and friends alike.

At a time when few girls went up to university she was elected Organ Scholar of Girton College, Cambridge, where, in the early thirties, she got her First in the Tripos and a swimming blue for good measure. After Cambridge she did research at the British Museum and then, for over twenty years worked for music publishers Stainer & Bell as editor of *The Young Musician*. Not only was she the editor but also the chief contributor, and whilst doing this work from home she coped successfully with the responsibilities of a large household including her four children.

For twenty-two years she was connected with the Academy, was appointed Director of the Junior Exhibitioners' Course, and for fifteen years gave herself unstintingly to this work. As a teacher she was austere, and asked for a high standard from those she worked with. Her praises were not easy or fulsome, but when they were deserved the recipient felt them to be surely earned. Always she showed concern for her pupils' problems and a swift insight into their difficulties. She had absolute integrity and reliability. Outrageous behaviour saddened her perhaps, but shocked her never. She had humility too, and took little account of her own genuine originality. She sought knowledge and not material possessions. The simple things were the ones she enjoyed. For her a classroom without flowers was a classroom improperly furnished. Her musical range was wide, and she saw to it that the range increased rather than narrowed—in spite of the inevitable demands made upon her especially in earlier years, by a large family.

That family was a close-knit group which gave her, right to the end, all possible support. She was a woman who had much to give her friends and was always generous in the giving. She lightened the path for many; and now, also by many, she will be mourned.

Gavin Brown

It is not for me to attempt to write about the life of Gwen Dodds, for it was only on succeeding her as Director of the Junior Exhibitioners that I had occasion to encounter her, an indication, incidentally, of the very modest, retiring disposition that went with her great strength of character.

But I do have a few thoughts to offer from the point of view of one who took over from her. Shortly after this, someone asked me 'are you going to make any changes?', to which my instinctive reply was 'why should I?'. For I had very soon discovered the great wisdom which had gone into the devising of the Course, for with the Juniors this is the vital requirement, as the curricula of about 180 children have to be accommodated within five hours of one day. Moreover, an essential part of her perceptive arrangements was the scope for flexibility so that many of the changes brought about by a successor are in the nature of Variations upon the Themes composed by her.

However, what perhaps most inspired the regard and affection of her staff was her great personal concern, and compassion, though it was characteristic of her austere personality that it had to wait for her passing from this world's scene before their feelings could surface. When I took over I naturally hoped that I would be able to react to people's problems in a reasonably sympathetic manner, but I was soon to discover the almost impossible standards I was having to follow when I learned of cases where she discovered children's physiological problems almost in advance of their parents.

The phrase 'the old school' is often bandied about rather casually these days when we are so conscious of the blemishes in our contemporary society, but it can be truly applied in the best sense of the term to Gwen Dodds.

In May this year George Rogers, for many years a professor of piano at the RAM until his sudden disablement in March 1976, died after a long and painful illness. After a paraplegic paralysis, he was never able to resume teaching at the Academy where he was



and will continue to be sorely missed by the professorial staff and students.

George Rogers was born in 1911 in Trieste. His grandfather had lived and practised as a dentist in Venice, where his patients were drawn largely from what was then a substantial English colony: George Rogers's own father went to Trieste, where he married an Italian and settled down with his two sons until the outbreak of the First World War, when the family moved to Switzerland and then to Nice. During this period they met many international writers and artists, including James Joyce, and this circle was to have a profound influence on George Rogers's later development. The family returned to Trieste after the war where the father resumed his professional life, and George was fortunate to enjoy a wide-ranging education. As an older student his particular interests were classics and music, in which of course he had developed a passionate interest as a tiny boy. Opportunities for musical development were, however, few and far between in Trieste so he went to the Accademia di Santa Cecilia in Rome in 1932 and the following year to Paris, where he studied under Nadia Boulanger and then with Alfred Cortot. France was his home until the outbreak of war when the family was reunited, this time in England. With the initial collapse of music-making, he was lucky to get a short-term job with the BBC before joining the Army, where he served in Intelligence. After the war he joined the teaching staff of the Guildhall School of Music and subsequently the RAM.

As a teacher, George Rogers was perhaps at his best with older students who had already acquired a mastery of most technical problems. Rather than in concentrating on the mechanics of technique, his excellence lay in a total exploration of music and the student's relationship with it. He was concerned above all with the fusion of performer and composer. His attitude was transcendental, almost mystical, although he had no precise faith other than a certainty in the existence of God. Had he not been a professor of piano, he might equally well have been a writer, or a painter, because his cosmopolitan education had fitted him for almost any creative rôle.

Above all, George Rogers will be remembered with affection by all those many students and pupils whom he helped not only to grapple with the problems of technique and interpretation but whom he guided towards a deeper understanding of the nature of music itself and its relationship to the world in which we live.

Egerton Tidmarsh. Eric Stephenson writes: As an ex-pupil of Egerton Tidmarsh I would like to pay a small tribute to someone who I consider was a great teacher, musician, and person. I was privileged to be a pupil of his at the RAM for four years. For me he was a man possessed of the highest integrity, who had the ability to reveal the magic of piano music to his pupils. Vivian Langrish mentioned in his obituary how he envied him his truly magnificent tone. I never failed to be fascinated by his demonstrations of passages from works I was studying: to hear that rare quality of sound drawn from the keyboard effortlessly yet with such power and meaning was an inspiration to be treasured for a lifetime. As a teacher he was always gentle, understanding yet demanding and firm. Only once did I attend a piano lesson ill-prepared. For half-an-hour I played to Tidmarsh, who commented not once until my

**George Rogers
1911-79**

Paul Strang

time was up, and then he simply said with a smile: 'Thank you and good afternoon'. The point was made.

He was always a gentleman and always a vital enthusiast. I personally will always be in his debt, for I am still learning today from his teaching about matters musical and pianistic which were beyond me at the time I was a student but have remained in my memory to learn and understand from gradually as the years have passed. I would also salute you Bob in deepest gratitude and affection for your memorable years.

Reviews of New Books and Music

Robin Golding

Peter Evans: *The Music of Benjamin Britten* (Dent, £15)

As Peter Evans points out in his Preface, Britten was the subject, at the early age of thirty-nine, of a comprehensive *Symposium*, edited by Donald Mitchell and Hans Keller. This stopped at *Billy Budd*, Britten's Op 50, and Professor Evans's original intention was to end his own one-man summary of Britten's *oeuvre* with his Op 88, *Death in Venice*, but the composer's death in 1976, three years after that opera, made it logical to include the works he completed after it. Because of the attention devoted in the *Symposium* of 1952 (and elsewhere) to Britten's earlier output, Professor Evans deliberately set out to give fuller treatment to the later works, notably to the Church Parables, the *War Requiem*, *Death in Venice*, and the later instrumental music—though his discussion of Britten's music up to and including *Billy Budd* is anything but cursory. Also, because of Eric Walter White's partly biographical study *Benjamin Britten: His Life and operas* (1970) and, no doubt, the appearance before long of an 'official' biography, Professor Evans's book confines biographical matter to the last half (seven pages) of his Preface and to occasional references in the main part of the book.

This consists of over five hundred pages of analyses of all Britten's works except his very early compositions (*ie* before the string Quartet in D of 1931), incidental and film music, and arrangements. Discussion of the music is grouped under various chapter headings, according to period (early or late) and category (instrumental, orchestral, vocal, choral) with separate chapters for each of the ten major operas (*Paul Bunyan*, *Peter Grimes*, *The Rape of Lucretia*, *Albert Herring*, *Billy Budd*, *Gloriana*, *The Turn of the Screw*, *A Midsummer Night's Dream*, *Owen Wingrave*, *Death in Venice*), the ballet *The Prince of the Pagodas*, and the *War Requiem*, and one huge chapter for the three Church Parables: *Curlew River*, *The Burning Fiery Furnace*, and *The Prodigal Son*.

The analyses themselves (which do not shirk criticism) are penetrating, illuminating, and extremely detailed in their examination of melodic and harmonic structure and of key-relations; they are illustrated by over three hundred music examples and diagrams and will repay study still more if this can be made with constant reference to the scores. One may regret that in a book of this magnitude space was not found for a more detailed catalogue of works that the rather summary nine-page list at the end of the book (though the author refers the reader to the *Complete Catalogue* published by Boosey & Hawkes in 1973—and, incidentally, reviewed in *RAM Magazine* No 205); but by any standards this is a major work, scholarly in its approach but enlivened by a close, long-standing familiarity with the music, much of it acquired through actual performance. It will surely remain the standard book on Britten's music for years to come.

John Gardner

Steve Race: *Musician at Large* (Eyre Methuen, £6.50)

Showbiz autobiographies, whether ghosted or not, usually make tiresome reading. It is a pleasure, therefore, to welcome Steve Race's stylish, often scintillating, invariably cliché-free *Musician at Large*, which, eschewing anything so obvious as a rags-to-riches success story fortified by newspaper clippings, begins with the middle-aged author's coronary occlusion in 1965: an event which mercifully did not terminate the career of one of England's most brilliant figures in the worlds of light music, jazz, television and journalism.

After a riveting account of the problems of recovering from this setback, the author turns to his childhood in Lincoln and proceeds, by means of a narrative that is continuously readable, illuminating and entertaining, through adolescence, the RAM, the RAF and an increasingly taxing and mounting imprudent life-style of playing, composing and televising to the point at which the book began. After a short *fermata* we pass, as it were, into the second, slower movement of his professional career which, if less exciting, has seemingly brought the author greater fulfilment and more satisfaction than that of the pre-coronary days. Though Mr Race describes himself in *Who's Who* as primarily a broadcaster, he is, of course, much more than this. Certainly he no longer rates as the second-best jazz piano-player in England (an accolade *Melody Maker* once bestowed upon him). He is, however, still a remarkably versatile and inventive composer and, as this book demonstrates so powerfully, a genuine man of letters, able to give economical yet vivid pen-portraits of Hughie Green (surprisingly sympathetic), Clive Jenkins (unsurprisingly unsympathetic) and, of course, our own beloved Freddie Jackson, of whom he was an adoring pupil in his years at the Academy.

Correction. On page 14 of the Summer issue (No 220) Betty Roe's *Introduction and Allegretto* for horn and piano (Thames Publishing) was inadvertently described as being for harp and piano. We apologise to Miss Roe and to her publisher.

Notes about Members and others

David Wooldridge's *Five Italian Songs*, to poems by Giuseppe Ungaretti, were given their first performance, at a Promenade Concert in the Royal Albert Hall on 10 August, by Heather Harper and the BBC Symphony Orchestra under Michael Gielen. Earlier in the same concert Anne Shasby and Richard McMahon played Stravinsky's *Concerto per due pianoforti soli*.

The centenary of the birth of Ernest Read (1879-1965) was celebrated by a concert given at the Royal Festival Hall on 18 May by the ERMA Symphony and Youth Orchestras and Choir, and the RAM Choir, under Terence Lovett; the soloists were Peter Katin, Janet Price and Brian Rayner Cook. The programme opened with Michael Berkeley's arrangement of the National Anthem, followed by the first performance of his *Primavera*, specially commissioned for the concert. Michael Berkeley has recently become, at the age of thirty, the youngest of the Oxford University Press's 'House Composers'.

Michael Champneys has been appointed Vicar of St Michael and All Angels, Bedford Park, Chiswick.

The RAM's Symphony Orchestra, under Maurice Handford, gave a concert in the Duke's Hall on 13 June for the Rotary Club

of St Marylebone, in aid of Alison House, a home for handicapped children. Anthony Lee was the soloist in Franck's *Variations Symphoniques* for piano orchestra. The concert raised £1032.

Hodgson Fellowships for 1979-80 have been awarded to David Owen Norris and Richard Mapp, and the Frederick Shinn Fellowship has been awarded to David Wilson-Johnson.

Friends and former pupils of the late Dr Frederick Durrant are creating a fund for a memorial to be placed at one of the residential homes administered by the Musicians Benevolent Fund, and would welcome contributions, which should be sent to: Sir Thomas Armstrong, MBF, St Cecilia's House, 16 Ogle Street, London W1P 7LG.

Gillian Earl, who expresses her debt to Dr Eric Thiman, her harmony professor at the RAM, has recently had a collection of twenty-eight *Carols for Piano* published by the OUP, at £1.95.

Myers Foggin celebrated his retirement as Principal of Trinity College of Music with a performance, in the Royal Festival Hall on 9 July, of Britten's *War Requiem*. The orchestra and choirs were from TCM and the three soloists—Sheila Armstrong, Philip Langridge and Michael Rippon—had all worked under him as students while he was Warden and Director of Opera at the RAM.

John Tavener's opera *Thérèse*, with libretto by Gerard McLarnon, was performed for the first time on 1 October at Covent Garden; the conductor was Edward Downes and the producer David Williams. The work was commissioned by the Royal Opera House.

Simon Rattle has been appointed conductor of the City of Birmingham Symphony Orchestra, as from September 1980.

Philip Fowke was the soloist in the piano Concerto by John Ireland, at a Promenade Concert in the Royal Albert Hall on 13 August, the exact centenary of the composer's birth; the orchestra was the BBC Scottish Symphony Orchestra and the conductor was Simon Rattle.

Lt-Col Paul Neville is now Director of Music at the King's School, Canterbury.

Philip Lee is Assistant Editor of *WACC Journal*, a quarterly published by the World Association for Christian Communication; he contributes an article entitled 'See deep enough, and you see musically' to the 1979/2 issue.

The Regent Sinfonia, under its conductor George Vass, gave its first professional concert on 1 July at St John's Smith Square, with Tina Gruenberg as the soloist in Vivaldi's *The Four Seasons*. The orchestra made its Purcell Room début on 1 December, with Ralph Holmes as the soloist in Bach's violin Concerto in E, joined by Alison Kelly in Bach's Concerto in D minor for two violins.

Andrew Morris, after eight years as Organist of St Bartholomew-the-Great, Smithfield, has been appointed Director of Music at Bedford School. In July he organised the second Twentieth-Century Music Festival at St Bartholomew's, and in it gave an organ recital and, with the New English Singers and Ensemble, conducted a concert which included London premières of works by Lennox Berkeley, John Tavener and Elizabeth Maconchy.

The Cantamus Ensemble, under their conductor Pamela Cook, recently visited Poland, where they were awarded first prize in the Miedzyzdroje International Choral Festival.

Harold R Clark has published six *Sketches for Young Pianists* (Grades 3-4).

Sioned Williams recently became the first British musician and the first harpist to win the American Concert Artists Guild award (now in its twenty-eighth year), which entitles her to a Carnegie Hall début next season, as well as a cash prize, and appearances on television and radio. There were over a thousand entrants for the competition, from which eight winners were selected.

Recent London recitals have been given by Andrea Hess (cello) and Geoffrey Tozer (Wigmore Hall, 13 May), George Caird (oboe) and John Blakely (Wigmore Hall, 25 June), Manoug Parikian (violin) and Bernard Roberts (Queen Elizabeth Hall, 30 September), and Christina Shillito (cello) and Geoffrey Pratley (Purcell Room, 8 October).

Directors and Members of the Committee of Management

Professorial Staff

Appointment

October 1978

Hugh Cubitt, CBE, JP, DL, FRICS

Appointments

September 1978

Jennifer Coultas (Piano)

Kenneth Sillito, FRAM (Violin)

September 1979

Jeffery Harris, ARAM (Piano)

Nona Liddell, ARAM (Violin)

Christina Shillito (Cello)

Ilse Wolf, Hon FTCL (Singing)

Retirements

July 1979

John Palmer, FRAM (Piano)

John Walton, FRAM (Double Bass)

Resignations

July 1979

Richard Morgan, Hon ARAM (Oboe)

August 1979

Robert Bickerstaff, Hon ARAM (Singing)

Georgina Zellan-Smith, B Mus (Lond), FRAM (Piano and Harmony)

Distinctions

KCVO

Sir Robert Mayer, CH, Hon LLD (Leeds), Hon DSc (City University), Hon FRAM, FRCM, Hon FTCL

DCVO

Ruth Sylvia, Dowager Baroness Fermoy, CVO, OBE, JP, Hon RAM

KB

John Tooley, Hon FRAM, Hon GSM

CBE

Neville Marriner, Hon RAM

Angus Morrison, Hon RAM, FRCM

OBE

Robert Donington, Hon RAM

Terence MacDonagh, BEM, FRAM, FRCM

Hon Mus D (Manchester)

Dame Eva Turner, DBE, FRAM, FRCM, Hon GSM

Mus D (Lambeth)

Lionel Dakers, B Mus (Dunelm), FRAM, FRCO, FRSCM

Births

Coward: to Geoffrey and Margaret Coward, a son, Mark David, 19 July 1979
Edwards: to Gwynne and Ruth Edwards (*née* Hughes), a son, Richard Daniel John, 5 July 1979
Morris: to Gareth and Patricia Morris (*née* Murray), a daughter, Mary Eleanor, 24 July 1979

Marriage

Odom-Booth: Stephen Odom to Sally Booth, 28 July 1979

Deaths

Sir Ernest Bullock, CVO, D Mus (Dunelm), Hon LLD (Glasgow), Hon RAM, FRCM, FRCO, FRSCM, FRSAMD, 24 May 1979
Russell Burgess, MBE, ARAM, 13 August 1979
Alfred Deller, OBE, Hon D Litt (Kent), Hon RAM, 16 July 1979
Owen Le P Franklin, B Mus (Dunelm), ARAM, FRCO, 21 August 1979
William Oliver Grey
Gerald H Knight, CBE, MA, Mus B (Cantab), D Mus (Lambeth), Hon RAM, FRCM, FRCO, FRSCM, Hon FTCL, 16 September 1979
Jean Merlow
Wilfrid Parry, Hon RAM, FTCL, 27 September 1979
Winifred Small, FRAM, 28 August 1979
Lady Jessie Wood, 14 June 1979

University Awards

B Mus (Lond), July 1979
Class II Division 1 Julie Butler
Class II Division 2 Claire Le Tissier, Patricia Mason, John Roper

RAM Awards

Recital Diploma, July 1979
Piano Jocelyn Abbott, Rohan De Silva, Michael Dussek, Toyomi Hebiguchi, Mariette Richter, Catherine Roe
Organ Richard Pilliner
Harpsichord Iain Ledingham
Singing Rosemary Middleton, Michael Neill, Stephen Williams
Violin Lyn Fletcher, Peter Hanson, Beth Spendlove, Helen M Stanley
Viola Peter Lale
Cello Anne Baker, Joanna Borrett, Julia Desbruslais, Lionel Handy, Martin Loveday, James Potter, Rhydian Shaxson, Helen C Willis
Oboe Douglas Boyd, Caroline Marwood
Clarinet Malcolm Green, Katherine Tewson
Bassoon Stephen Reay
Recorder Anthony Robson
Trumpet (Orchestral Diploma) Ian Brown
Trombone (Orchestral Diploma) Simon Hogg
Harp Judith Kogan

Division V with Distinction, July 1979

Piano Vincent Barr, Christopher Cox, Richard Heyes, Simon Shewring
Piano Accompaniment Iain Burnside
Organ John Shepherd
Singing Marilyn Bennett, Paula Bott, Judith Douglas, Kristina Johnston

Violin Mary Bird, Mariette Richter
Viola Timothy Grant, Catherine Marwood
Cello Vanessa Park, Melanie Turner
Double Bass Peter Barnaby
Oboe Katherine Clemmow, Hilary Ffoulkes, Mark Pledger
Clarinet Stephen Butler
Trumpet Carl Nielsen
Timpani and Percussion Paul Patrick
Conducting (Advanced) Philip White

Division V with Merit, July 1979

Piano Onyx Chan, Jonathan Darlington, Paul Davis, Dorina Doughty, Timothy Joss, Iain Ledingham, Anne Osborne, Paul Skelton, Claudia Strauss, Sanet Van Den Berg
Piano Accompaniment Iain Ledingham
Organ John Wyatt
Harpsichord Patrick Meehan
Singing John Barker, Christopher Bull, Anne-Marie Casey, Imogen Nicholls, Dafydd Phillips, Elisabeth Priday, Diane Rees, Jean Rigby, Lawrence Wallington, Jill Washington, Ellen Williams, Clare Wilson
Violin Rohan De Silva, Diana Gould, Penelope Wayne
Viola Andrew Brown, John Maw
Cello Elspeth Attwood
Flute John Allan, Rachel Grant-Jones, Ann Hill, Hilary Parke
Oboe Katherine Arkell, Anthony Robson
Horn Phillip Walker
Trumpet Robert Ferriman, Geoffrey Harniess, Mortimer Rhind-Tutt
Guitar Paul Majchrzyk
Conducting (Advanced) David E Robertson

GRSM Diploma, July 1979

Class I Rachel Grant-Jones
Class II Division 1 Gillian Baker, Lucy Gardner, Simon Hogg, Lynda Houghton, Anne Silverstone
Class II Division 2 Paul Arnell, Manya Baxter, Sara Billingham, Terence Cathrine, Sarah Chapman, Gillian Davies, Stephen Ellis, Nicola Jukes, Joanna Lee, Katherine Parry, Lindsey Richards, Catrin Roberts, Tracey Walker, Andrew Wheeler
Class III Alison Brown, Anne-Marie Casey, Nichoias Efthimiou, Rebecca Fitton, Kaye Fraser, Sharon Jordan, David Taylor, Amanda Vincent, Frances Walker
Pass Mary Campbell, Nigel Draycoot, Pamela Goffin, Elsa Stone, Derek Stuart-Clark

LRAM Diploma, September 1979

Piano (Performer's) Lawrence De Jongh, Sanet Van Den Berg
Piano (Teacher's) Carol Calton, Caroline Pass, Carol Skillington
Organ (Teacher's) Richard Davies
Harpsichord (Teacher's) Adrian Rose
Singing (Performer's) Keith Mayler
Singing (Teacher's) Helen O'Nians, Janet Williams
Cello (Teacher's) Sandra Butcher, Rebecca Edwards
Flute (Performer's) Virginia Brown
Horn (Teacher's) Bridget Bartholomew

Jeffery Harris

The Annual Dinner was held this year on 11 June at the Royal Lancaster Hotel. The number of guests was smaller than in previous years, mainly because of the cost, which, owing to rising prices, had to be £10 per head. However, the smaller number of people did produce a friendly and 'family' atmosphere. Our President, Rex Stephens, proposed the toast to the Queen and Princess Alice. The toast to the RAM and RAM Club was proposed by our very welcome guest of honour, Myers Foggin. It was a great pleasure to have such a long-standing Academy friend with us for the Dinner. The President replied to the toast, and spoke very amusingly of his early days at the Academy and the people he worked with. Christopher Regan then welcomed the guests, of whom there were many, representing the Governing Body, other Colleges, the Department of Education and Science, etc. The Deputy Lord Mayor of Westminster, Councillor Mrs Bowles, and her husband honoured us with their presence. It was a great pity that Ian Wallace and his wife had to cancel at the last minute, owing to the sudden indisposition of Mrs Wallace. Phyllis Sellick and Terence Beckles were welcome guests, after their very fine recital for our social evening; also Mrs Helen Read. Other long-standing friends present included Dorothy Pattison, Robert Easton, May Blyth, Wilfrid Parry, and others. It was so nice to see them all again. The final speech, on behalf of the guests, was given by Moura Lympny, who was awarded the CBE in the New Year's Honours List, and who this year celebrates fifty years of concert work. Perhaps the only sad note of the evening was the fact that there were only seventeen professors present.

Constance Shacklock, OBE, FRAM President of the RAM Club, 1979-80

Margaret Hubicki

When our new President and I were students together at the RAM it was that warmth of heart and exuberant vitality which radiated so glowingly from her then, as now. Nothing in her subsequent most highly distinguished career has been allowed to lessen those qualities, which are the essence of her personality whether on the platform or in daily life. They have but been deepened and enriched.

Constance Shacklock was born on a farm in Sherwood Forest, Nottinghamshire, and her singing career began in a little church choir where she found that she had a voice. Later she studied with Roy Henderson, who was also a Nottingham man, and after winning many Champion Cups at festivals was awarded a scholarship to the Academy, which she took up in 1939. A week after war broke out she came to London and studied at the RAM for nearly four years, at which point she was 'called up'. In joining CEMA (Council for the Encouragement of Music and the Arts) she found herself singing to the troops, in factories and in hospitals.

After the war was over her first professional stage engagement was with the International Ballet at the London Coliseum, singing the part of the Goddess Sabrina in Milton's *Masque of Comus*. Whilst with the International Ballet, Constance learnt that Covent Garden were auditioning for the newly formed Opera Company. From the four thousand singers being heard she was engaged as a mezzo-contralto, and sang in the very first performance, which was of Purcell's *The Fairy Queen*, conducted by Constant Lambert. It was during this first season that Constance met her husband-to-be, Eric Mitchell. He was a répétiteur and organist, playing all the organ music in the operas. They were married at the end of this first season, in July 1947, and spent eighteen very happy years together until he passed on in 1965.



Photograph by Sally-Ann Ardouin

Alterations and additions to List of Members

Constance was with the 'Garden' for ten years as a regular member and then for five years as guest artist, since by now much work was coming in from abroad, and during this time she sang in all the major rôles. Constance's distinguished career has taken her to most of the famous concert halls and opera houses of the world. In some of them she has also made history as, for example, in 1952 when she was the first English singer after the war to sing at the Berlin State Opera House as Brangäne in *Tristan und Isolde*. Also in 1956 she was the first English singer, for thirty-three years, to sing at the Teatro Colón in Buenos Aires. In 1958 she was with the Elizabethan Opera in Australia singing Carmen, and also Ortrud in *Lohengrin*. She has sung at the famous Bolshoi in Moscow and the Kirov in Leningrad—the old St Petersburg which, for her, had lost none of its beauty. In 1961 Constance was offered the part of the Mother Abbess in Rogers and Hammerstein's *The Sound of Music*, which ran for nearly six years in London, and she brought a very special quality into that rôle. She herself says that she really felt as if she had taken the veil!

Constance has sung with many of the world's most famous conductors, including Beecham, Kleiber, Kempe, Krauss, de Sabata, Barbirolli, Kubelik, Rankl and Sargent. (For ten years it became a popular feature at the last night of the 'Proms' that Constance took part with Sir Malcolm in leading the singing of 'Rule, Britannia!') One of the earliest performances which she remembers with great joy was singing the part of Venus in Blow's *Venus and Adonis*, which was staged in the lovely tapestry room at Hampton Court and conducted by our own Sir Anthony Lewis. In 1970 she was awarded the OBE.

Throughout this life there are those who have a particular aptitude for giving, and Constance, ever warm-heartedly generous, is one of them. May our new President of the RAM Club find herself given to in kind, so that this year will become happily memorable—indeed unforgettable—for her.

Town Members

De Vries, Mrs Susan, 39 Royal Crescent, London W11
Eastop, Susan, Flat 7, 41 The Gardens, London SE 22
Fisher, Elizabeth, Ridge Lea, Oak Avenue, Sevenoaks, Kent
Ford, Trevor, 59 Gladesmore Road, London N15
Humphrey, Graeme, 120 Brockley Rise, London SE 23
Jarmin, Beryl, 4 Cheverton Road, London N19 3AY
Munns, Robert, 25 Tandridge Drive, Orpington, Kent
Osborne, Anne M, 83 Dora Road, London SW19 7JT
Summers, John F, 'Woodcote', The Common, Southborough, Tunbridge Wells, Kent
Tillett, Mrs Emmie, c/o Ibbs & Tillett, 450-2 Edgware Road, London W2 1EG
Turle, Marilyn, 66 Bishop's Wood, Woking, Surrey GU21 3QB
Wagner, Fred, 38 Ivy Crescent, London W4
Wolf, Ilse, 55a Hartswood Road, London W12 9NE

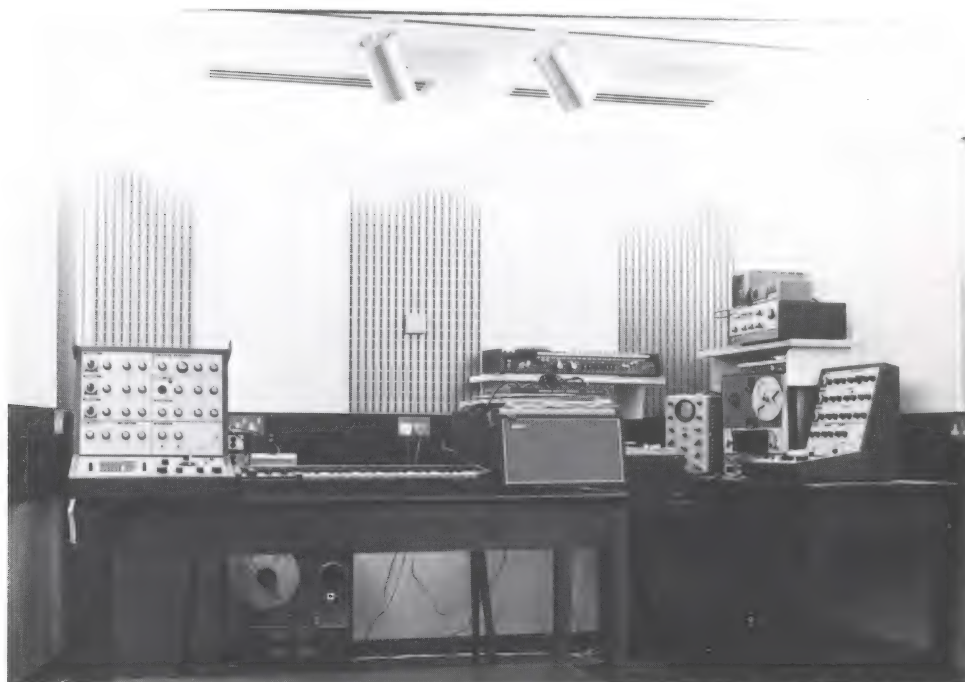
Country Members

Barnard, Steven, 139 Heol-y-Coed, Rhiwbina, Cardiff CF4 6HS
Bull, Mrs B H, Willowmead Cottage, King's Somborne, Stockbridge, Hants SO23 6PH
Bradley, Shelagh, Flat 1, Robert House, 36 Enys Road, Eastbourne, East Sussex BN21 2ED

Darling, Mrs Nora, 13 Rathlin Road, Ballycastle, Co Antrim, Northern Ireland
 Davis, Mrs Clinton, 16 Almond Avenue, Kidlington, Oxford OX5 1EN
 Deakin, Mrs Helen (née Roberts), 5 Boswell Road, Shakespeare Gardens, Rugby, Warwickshire
 Fox, Adrienne, Riverside Cottage, Airton, North Yorkshire BD23 3AE
 Fraser, Annand, K P R, Glendale House, Slipton, Nr Kettering, Northamptonshire
 Goss, Adrian, The Brook, Coombe Hill Road, East Grinstead, Sussex RH19 4LZ
 Hale, Noel, Lewes Cottage, Afflington Manor Farm, Corfe Castle, Nr Wareham, Dorset BH20 5HT
 Harrison, Mrs A L M, 3 Meadow Close, Scothern, Lincoln LN 2UN
 Maybourn, Mrs Gloria, 'The Warren', Bokers Arms Road, Copthorne, West Sussex RH10 3EX
 Monro, Mrs R E, 63 Borstal Hill, Whitsable, Kent
 Odom, Mrs Sally (née Booth), 21c Cardington Road, Bedford
 Palmer, Vivienne, 15 Sundridge Avenue, Welling, Kent DA16 2SR

Overseas Members

Drake, Mrs S T, 1A/274 Oriental Parade, Wellington 1, New Zealand
 Gurney Parrott, L, 1 Carlton Towers, Sacred Heart Avenue, St Julians, Malta GC
 Kwok, Gabriel, Flat D-2, Po Wah Court, 29 Yuk Sau Steet, Happy Valley, Hong Kong
 Nishioka, Chiyoko, 1-24-16 Takaido-Nishi, Suginamiku, Tokyo, Japan



The new Manson Room
 Photograph by Douglas Hawkrigde

RAM Concerts

Summer Term

Symphony Orchestra

10 July
Sibelius En Saga, Op 9
Beethoven Piano Concerto No 1 in C, Op 15
Shostakovich Symphony No 1 in F minor, Op 10
Conductor Maurice Handford
Soloist Sylvia Wang (piano)
Leader Tina Gruenberg

Chamber Orchestra

4 July
Dittersdorf Symphony in A minor, Kr 95
Mozart Piano Concerto in E flat, K 482
Nicholas Maw Sonata for strings and two horns
Milhaud Ballet 'Le boeuf sur le toit'
Conductor Nicholas Braithwaite
Soloist Iain Burnside (piano)
Leader Stephen Rouse

Repertoire Orchestra

6 July
Rawsthorne Overture 'Street Corner'
Stanley Glasser 'Pulsations'
Bax 'Tintagel'
Vaughan Williams Serenade to Music
Elgar Symphony No 2 in E flat, Op 63
Conductors Maurice Miles, and Members of the Advanced Conductors' Class: Rupert Bond, David E Robertson, Philip White
Soloists Vanessa Scott, Lesley Garrett, Jill Washington, Paula Bott (sopranos), Marilyn Bennett, Judith Douglas, Jean Rigby, Helen Willis (contraltos), Timothy Evans-Jones, Kevin Walton, Mark Fellows, Tom Ellis (tenors), Dafydd Phillips, Stephen Williams, Lawrence Wallington, Michael Neill (basses)
Leader Teresa De Saulles

Training Orchestra

11 July
Beethoven Overture 'Egmont', Op 84
Beethoven Piano Concerto No 3 in C minor, Op 37
Vaughan Williams Overture 'The Wasps'
Conductors Maurice Miles, and Members of the First-year Conductors' Class: Keith Sivy, Gavin Lee
Soloist Philip Smith (piano)
Leader Vickie Ringguth

Westmorland Concerts, in the Purcell Room, were given on 9 May by the Trio Zingara (Annette Cole, Susan Lynn, Susan Dorey); on 23 May by Louise Williams (violin), Catherine Wilmers (cello), and Peter Pettinger (piano); and on 13 June by David Wilson-Johnson (baritone) and David Owen Norris (piano). In addition to regular Tuesday and Wednesday lunchtime concerts, evening recitals were given by Shihomi Kishida (piano) on 8 May, Carol Ann Brown (flute) on 15 May, Janet Masters (violin) on 22 May, Katherine Sweeney (violin) on 29 May, Darko Petrinjak (guitar) on 12 June, Nicholas Woods (organ) on 18 June, Alison Truefitt (mezzo-soprano) on 26 June, and Philip Smith (piano) on 3 July.

Opera Workshop

An 'Opera Workshop' was staged in the Sir Jack Lyons Theatre on 23 and 24 May; Director of Opera John Streets, Conductor Gordon Kember, Producer Stewart Trotter, Lighting Graham Walne, with Stuart Hutchinson and John Moore at two pianos. Items included:

Mozart 'Le nozze di Figaro'

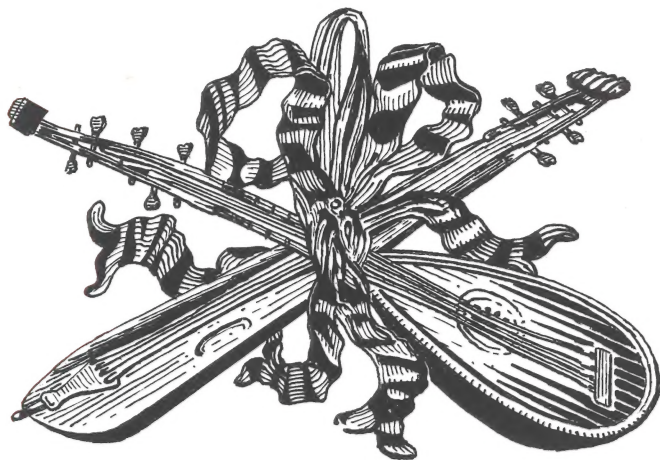
Stephen Williams, Julie Hunter, Lawrence Wallington, Joyce Barnes, Maria Ward, Dafydd Phillips, Michael Hall

Sullivan 'The Yeomen of the Guard'

Geoffrey Dolton, Gill Cooper/Diane Rees, Charles Naylor/Nicholas Hardy

Mozart 'Die Zauberflöte'

Tom Ellis, Gillian Macdonald, Clare Wilson, Jean Rigby, Richard Knott



The drawings reproduced here and on page 31 are by Andrew Rance, from photographs taken by Douglas Hawkrigge of musical instruments depicted on the wrought-iron balustrade of the Academy's main staircase.

The Students' Union

President Richard Knott

Vice-President Mark Snee

Treasurer Lawrence Wallington

Social Secretary Steven Barron

Sports and Societies Development Officer Joseph Sanders

Welfare Officer Paula Bott

Publicity Officer John Sutton

Editorial

Richard Knott

Francis Buckshaw, that most enigmatic of eighteenth-century philosophers, said 'Clever are they who gain glory through their work, but cleverer still are those who gain it through the work of others', so summing up how I feel, writing down the achievements of the RAMSU, when in fact I hadn't taken office.

Nevertheless, basking fully in the reflected glory, I can reveal that activities in the Summer Term outstripped those of all previous years. The dances ranged from the bucolic stomps of a rustic Barn Dance, where The Reelists made us do just that, to the elegant glidings of the Summer Ball, which this year was held in the Pergola, overlooking the Serpentine, whose situation combined with a beautiful evening to make an idyllic setting. Sandwiched between these two were three more Real Ale Discos—the last a Jazz night.

The highlight of the football club's year came with the trip to Paris to play the Conservatoire. I've never been convinced that a football match was ever arranged, though I'm assured it was. Whatever the plans, the outcome was that about fifty students went to Paris for a weekend of debauchery. By leaving late one night and arriving back in the small hours of the morning a day and a half later, they made sure that no-one missed any valuable drinking time by sleeping. All, of course, went well, and the President's only worry on the return journey was whether the Obscene Publications Squad would raid the photographs a certain oboist was taking for future blackmailings!

The President was in the news again when one of HM Inspectors, on a visit to the RAM, thought the students important enough to grant him an interview. However, by the end of term he was feeling sufficiently unnoticed and taken for granted that a 'President's Report' was published, outlining the year's achievements. Suffice it to say that they took twelve pages to write down. The latest innovation has been to install a pizza machine in the bar. Business, as they say, has been shattering, but so, unfortunately, has the mirror behind the machine. Rumour has it that it that it wasn't so much the heat from the machine that did it, as originally thought, but someone bumping into the machine—all of which adds fuel to the idea that the bar needs to be rebuilt because there is so little working space behind it.

To end in lighter vein, two cricket matches took place at the end of term: one internal and one (a victory) against Trinity. The standard was such that, in the latter, four innings were completed in an afternoon. Nevertheless, the scorebook states that these are the first matches to be played since May 1950! Despite its recent rebirth, I gather that the cricket club, flushed with success, is already planning a match in Paris...

New Students

Autumn Term 1979

Gillian Adair, Jacalyn Aggett, Geoffrey Alvarez, Susan Appel.

Philip Ball, Phillida Bannister, Jane Baur, Joan Biggs, Sophie Bircumshaw, Heather Bentley, Helen Bishop, Richard Black, Caroline Body, Catherine Bower, Kevin Bowyer, Heather Bradshaw, Tina Brain, Suzanne Bramson, Ronald Brautigam, Peter Bronder, Graham Brown, Rosemary Brown, Simon Brown, Rachel Browne, Susan Burgess, Michael Burleigh.

Nicola Campbell, Belinda Carroll, Linda Casey, Judith Chapman, Rebecca Chard, John Chick, Jamie Clarke, Tracey Colgan, Robert Colley, Christina Cook, Nicholas Cooper, Adrian Couchier, Cameron Crichton, Alison Crossley.

Christopher Dauber, Jill Davies, Nicholas Davies, Jeremy Davis, Penelope Deamer, Sarah Down, Michael Downing, Nicholas Durrant.

Deryn Edwards, John Eells, Philippa Eggington, Gregory Ellis, Paul Ellis, Kevin England, Christopher Evans, Huw Evans, David Ewen.

Robert Faulkner, Tamzin Ferguson, Helen Feuell, Geoffrey Field, Mark Fitzgerald-Donlon, Nicola Foulks, Wendy Fountain, Julia Frape, Janet Fuest, Jørgen Fuglebaek.

Louise Geusebroek, Karen Gooding, Elizabeth Graham, Gordon Graham, John Graham, Julie Graham-Evans, Mark Greensill, Claire Griffin, Wendy Gudgin, Anushka Gunawardena.

Graham Hall, Howard Hall, Michael Hamlett, Richard Hand, Kiyoko Handa, Kevin Harrell, Elizabeth Hart, Caroline Hartley, James Haughton, Christine Head, Michael Henderson, Audrey Henning, Douglas Hewitt, Deborah Holmes, Hermione Holt, Colin Honour, Tsuyochi Horiuchi.

Haydn Jenkins, Stuart Jenkins, Christopher Jones, Ian Jones, Brian Jones, Philip Jones.

Kim Keeble, Alison Kelly, Vernon Kirk, Christopher Knights, Reimund Korupp, Nairy Kredian.

Helen Lale, Maria Lamburn, Yvonne Langkamer, John Law, Vivien Lebon, Eric Lee, Robin Lewis, Thomas Lines, Rosalyn Lishak, William Lloyd, Katarina Lorenzson.

Kirstine Mackenzie, Phillip Maguire, Vanessa Malden, Rita Manning, Stephen Mapes, Peter Marshall, Audrey McAllister, Susan Michael, Avelia Moisey, Simon Morris, Alison Morwood.

Philip Nell, Roy Nicholls.

Mary O'Hanlon, Tim Older, Rebecca Otaki, Louise Owen.

Rebecca Palmer, Andrew Parker, Paul Parker, Ruth Parry, Julia Paul, Stuart Pearce, Elaine Perrett, Ian Perry, Jonathan Plowright, Quentin Poole, Simon Proctor, Sarah Pudduck, Gregory Pullen, Mark Purkiss.

Ian Radcliffe, Angela Randles, Paul Redparth, Antony Rich, Lindsay Richards, Geraint Roberts, Penny Roberts, Elizabeth Robinson, Hilary Rowlands, Ian Rowbotham, Judith Russell.

Deborah Salt, Stefan Sanchez, David Sargeant, Sarah Sarhandi, Martyn Saville, Frank Schaeffer, Frederick Scott, Alastair Sinclair, Michael Stimpson, Anne Stuart, Philippa Sugden, Jonathan Summers, Angela Symcox.

Hilary Taylor, Gregory Tearnan, Felicity Theobald, Paul Thomas, Bridget Thorley, Christine Titterington, Juliet Tomlinson, David Tonkin, Elaine Tredgett, Imogen Triner, Melanie Tye.

James Vickers.

John Ware, Paul Warmoth, Gillian Watson, Jane Webster, Adrian West, Ann West, Katherine White, Cheryl Whitehouse, Peter Widgery, Katherine Willey, Ross Williams, Clive Williamson, Katherine Wilson, Timothy Wilson, Veronica Wolff, Dixie Wong.



The RAM Magazine

The *RAM Magazine* is published three times a year (in March, July and December) and is sent free to all members on the roll of the RAM Club and of the Students' Union. Copies may also be bought by non-members, price 50p per issue. Members are invited to send to the Editor news of their activities that may be of interest to readers, and the Editor is always glad to hear from members (and others) who would like to contribute longer articles, either on musical or on other topics. **Copy for the Spring issue should arrive no later than 1 January, for the Summer issue 1 April, and for the Autumn issue 1 September and whenever possible, should be typed (double-spaced, one side of the page only), please.** All correspondence should be addressed to: The Editor, RAM Magazine, Royal Academy of Music, Marylebone Road, London NW1 5HT.

Some spare copies of issues 199-200, 202-3, and 205-20 are available, free of charge. Please send requests to the Editor.

